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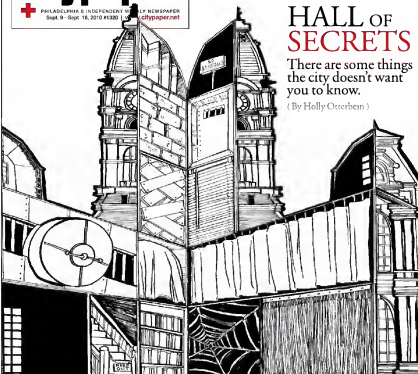
PHILADELPHIA'S INDEPENDENT WEEKLY NEWSPAPER
Sept. 9 - Sept. 16, 2010 #1320 | www.citypaper.net

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HALL OF SECRETS

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the city doesn't want
you to know.

(By Holly Otterbein)



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the naked city



**BEYOND IT AND
BETWEEN IT** Georing Up,
founded by Kristin Gevin,
(front), aims to help
former-incarcerated women
find health and stability
through bike riding.

PHILLY PHOTOGRAPH BY JEFFREY M. HARRIS

bicycle therapy

FREEDOM RIDERS

Can a bicycling program change the lives of female addicts and ex-cons? **By Holly Ottelbein**

The members of Georing Up, an all-female ride composed of drug addicts, the homeless and ex-cons, are quite possibly the most polite bicyclists in the city.

Setting out at 8 a.m. on mid-August, ahead a dozen of them—in colorful vests, Georing Up leads real estate, and perfectly song belatedly—wind through Mount Airy, on streets with ethereal names like Mount Pleasant Avenue, Green Street and Marmad Lane. Their journey is just as tranquil, consisting of occasional—sometimes look like known point has been scripted off to reveal dried) underneath—and bag buses covered in my.

Without fail, the women stop at every red light and signal at every turn. They are completely quiet at first, except when praising gravity on their way downhill, or dutifully warning others that there's a "Car behind" or they're "Stopping" or there's a "Door right."

Halfway through the ride, when the women finally begin to talk, the group matches that of a group of friends who are out for a group ride. They yell "Go!" to cheer every person on the street. They break into song. They reach their range while passing cars. (It's outside jobs.)

When the clock strikes 9 a.m., they must pedal back to Interim House, a drug rehab center in Mount Airy. Whether they're full-timers

or outpatients there, what follows is mostly the same, as all stories of addiction are mostly the same. They'll spend the rest of their day fighting to keep in every unexpected corner of town, and struggling to regain their family, friends, jobs, purpose and love.

Georing Up, which Kristin Gevin founded in 2009 as a Temple grad student studying exercise and sports psychology, is a group of about 20 female cyclists that leaves three times a week from the aforementioned Interim House and CHANCES in Chestnut, also a drug treatment facility. In August, another Georing Up group will kick off at New Directions for Women, an alternative to prison on Germantown Avenue. Members also partake in other cycling-related activities, like the Koro-e-Bike class with Southbound Bike Works and the upcoming Bike Philly ride on Sept. 12.

Judging by their alone, Georing Up is an infinitesimal part of the women's recovery. For everything, not everyone at Interim House, CHANCES or New Directions participates; it's completely voluntary. And those who do ride for just one hour a few times a week.

And yet, the payoff is often big. "The women here who pass me biking, especially those who continue with it through residential, have a lower relapse rate than those who don't," says Kathy Wallack, director of Interim House for the past 17 years. "It definitely improves their chances of maintaining sobriety." So, what's the secret?

Part of it lies in their shared history. Quoted as they may look on a steel stand, 30 percent of the women in Georing Up have served

time. Some were incarcerated for multiple DUIs or drug possession, while others were jailed up for aggravated assault, attempted robbery, prostitution or "being, many of them charges." One woman, who is likely. Nearly all say that addiction was the root of these problems, they wouldn't have ever sold out or shoplifted or tried to steal someone's purse if they hadn't been high or trying to get high.

Interestingly, it's these formerly incarcerated women, especially those fresh out of jail, says Gevin—who herself came from her program, if the city can figure out why this is not reproduced elsewhere, its crime and recidivism rates could potentially drop, and it could spend a few less dollars on prisons.

Because Georing Up is relatively new—about 18 months old—there's not much empirical research about its success. Gevin does have data on participants' ages, races, work history, social supports and other factors, which has illuminated who Georing Up helps most, but she's in the middle of gathering more data about why, exactly it helps them. She's filled of anecdotal evidence explaining a much, however.

"The women coming from prison are
PHILLY PHOTOGRAPH BY JEFFREY M. HARRIS



THOSE DAMNED BICYCLISTS

► **ONE SUNNY SUMMER** weekend — much like this past one — when I was 10, I came up with a plan for the day: I'd follow my street as far as I possibly could, and find out where it went. The journey would be arduous, the distance great — and so I'd need my bicycle. It was a cheap junker of a mountain bike, but it had gears and wheels that hummed, centuries-old magic for freedom itself.

On Lake, partly known anemone, out put the words of emotion Chicago till I reached the airport. There was a tremendous riot, and I looked up to see a commercial sailor heading right over my head; the great metal dragon. Then came another and another. I had reached Kozanaka, the Land of Oz, the master-guarded gateway to the unknown. Taking to the handbars of my bike, my only friend, I began to ride, with horror and awe at the strange world — and a deep, deep wish to ride there.

Freedom. It is the great promise of the bicycle, so swiftly granted that it's overheard those who don't share it can hate and misunderstand it. We in Philly will undoubtedly spend some portion of the coming year watching overblown buses and red lights again. The greenhorns and quibblers will dip their heads in the ever-moral sea of lateness and nonchalance and among those Discontented Bicyclists. The bad bicyclists, indeed, will make it worse for the rest—but the bad drivers won't make it worse for their ilk, because there are no licenses.

But in those last glowing days of summer, I make a pre-emptive appeal to the very freedom-loving part of mankind, to see the bicycle for what it is—the staff of liberty. And the Great American Dream on wheels. What, after all, could be more democratic than a bicycle? Q4? You can take. Overweight? You can take. Poor? You can take. One-legged? No—no—no! Oh yes, you can take.

So, as usual, for example, local man John Sorenson aka, who will accompany three disabled friends, one with muscular dystrophy and another with cerebral palsy, who gave their bikes — legs be damned! — to various events. They'll ride this weekend's Bike Philly ride, benefiting the Bicycle Coalition of Greater Philadelphia — a group consistently headed by the likes of the *Deadly News*' Stu Rykobyk. So it's work on bike lanes through Center City.

And it was this original gang "Freedom," after all, that drew thousands of people that weekend to the city and rode naked through the streets for the second annual Philly Naked Bike Ride — not to shock or make a statement, but for the sheer pleasure of doing it. They had a few guys posing as interviewers showed up and used footage to assemble a DVD of the event, now being marketed as an "entertainment" website.

Was it not that old fish of the great unknown that inspired a pack of Camden youth on BMD bikes to sprint seaward and wordlessly join me and a group of friends as we opened the final leg of a sun-drenched ride to the shore five weeks ago? Pursuing a phosia around us, we all became a kind of armada, riding through the war-torn toward the Philly skyline, and we came to the Ben Franklin Bridge, the threshold of our war-torn land there, where the kids finally stopped, looking up slightly in awe...honors for whom I believed

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THIS MODERN WORLD

by TOM TOMORROW



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feedback
From a student

GETTING STARTED

[illegible]

without having to describe any of them. Eventually at night, I have seen them living neighborhood. I would think after working a certain area for months as they would know on No. They just change the color of their T-shirts and pick up a new "class" T-shirt I could "opt out" instead of crossing to the other side of the street.

J. S. Cooper
CENTER CITY

RESUME SOUS SAUSURE

is CityPaper on the lookout for Republican? For a few weeks now the paper has been quick to jump on Democrats for bullying opponents while shying from facts and disproving them from taking their words as loaded committee people said, still maintaining for the articles that attacked Repugs with the same vigor and thoroughness as the articles about Democrats do. I asked City "When Senators Don Hefner, Kelly O'Brien, July & A Million Stories, Aug. 12-Aug. 19 Aug. 2006. When Reps [sic] don't follow the rules, there is considered business as usual by the conservative media. When Democrats do the same thing, tip all over the place."

Source: Di Giacomo
© 1998 by T. Di Giacomo

CAPT. CHARTER

Regrettably if the good intent of these unhelpful street scholars is nixed of form (Down Story) 'Ideals for less' (Inside Transport, Aug. 12), I live in Center City and can hardly leave my apartment

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HALL OF SECRETS

THERE
ARE SOME
THINGS
THE CITY
DOESN'T
WANT YOU
TO KNOW.

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On a cloudy day in August, tucked away in a quaint library on the 17th floor of a dim, gray and brown skyscraper along 15th and Arch streets, where the city's law department resides,

There are a stack of papers. Each one documents a case in which the city refused to reveal something to someone. There are, quite literally, hundreds of the ones, each offering a glimpse—but only a glimpse—into what our local government doesn't think we should know.

Take, for instance, the 911 tapes regarding the April 29, 2006, shooting of Dwight Dwayne West Thompson Sr. on North Fuller. The public cannot hear them.

the city has decided—not now, likely not even then—give for the Police Department procedures for investigating officers who've shot civilians, seal the ground-water contamination records for a building on 1040 E. Columbus Blvd. Data for research showing which City Hall recordings from 1960 to 1977 may have involved asbestos, documents implicating the Board of Review of Taxes in legal mistakes, votes from 1990 to 1996 concerning showing a car accident around Broad and Susquehanna on July 8, 2006, walking away money

In some cases, the city says the records simply don't exist. In others, the requested records did exist, but city officials destroyed them. In others still, the city asserts that the information is privileged because it's criminal investigation is not subject to disclosure — not even FOI so much as that investigation is far removed.

Sometimes, of course, secrecy has its merits. The government has an interest in protecting trade secrets, information that might endanger citizens, invasions of privacy and so forth. But in that broad of Vice Photos, where politicians have destroyed public documents and will likely do so again, and where government agencies too frequently try to bury information that might embarrass them, the default should be transparency. And all too often, it's simply undeniably not.

And so you're not happy but wonder: Which of these hundreds of denied records requests is right; these we ought to know? And more importantly, why doesn't the city think we as taxpayers are entitled to them?

These questions and gaps in intelligence have an interestingly frustrating, even tantalizingly mysterious air around City Hall—in an era that Mayor Michael Nutter promised to promptly clear or when he entered office in 2006. That decade is full of the politics, after all, that Nutter hasn't done so much there. In fact, as

the past two-and-a-half years, the log has only grown thicker and darker.

CULTURE
OF SECRECY

THEY'RE NOT SUPPOSED TO BE THERE

On Jan. 1, 2008, with an estimated crowd in front of him and red-and-white pom-poms swaying like madly paper-lanterns, Nutter delivered his inaugural address. He spoke of "a new world of Plinkidiplomacy." He got a side-longly raked in that classic Nutter way, declaring to onlookers, "That is our city, not yours" and "Enough is enough!" He made a bounty of promises that season. For the next year, with the governor and not-so-fairly

But then he said something that, even in this new decade of tyrannism, seems viable. "There is nothing governments owe that cannot be done ethically and transparently."

For Brett Mandel, former executive director of good-government group Public Works Forward and candidate for city controller in 2009, it was a gutwrenching moment. "I thought, 'No. He puts it,'" says Mandel. "But the fact he has his thumb in, every administration holds their cards close to their vest, obviously, but the difference is in a mayor comes in saying, 'The net going to do what everyone else has done.' What's uncommon — what's appalling — is that the way he's addressed us for the first has captured my heart."

But at the time, Mendel and other good government wonks, lawyers, activists, journalists, techies, students and curious laypersons across the city took



Mutter's proclamation to mean that a politician was finally willing to halt Philadelphia's legendary culture of secrecy. Here was someone who would be the public in on the decision-making process and, perhaps most importantly, hand over more of those shielded documents sitting in the library at 15th and Arch.

In fact, all those years of government record to be confining around this open-government idea. On Feb. 14, 2008, Gov. Ed Rendell signed into law Pennsylvania's new Right-to-Know act—which hadn't been updated in 51 years—prompting groups like the Better Government Association and investigative reporters at Editors Inc., which had once ranked the old law as the second worst in the country, to believe that change was around the bend. Unlike the old law, the new one began with the presumption that all records are public, and places the onus on the government to prove they're not. A new state agency—the Office of Open Records (OOR)—was created to help citizens access public documents, and the governor appointed former Associated Press journalist Terry Mutter to its executive director.

Early in 2009, President Barack Obama, too, weighed in, signing as a memorandum to the heads of all executive departments and agencies, "My administration is committed to creating an unprecedented level of openness in government. In the face of doubt, openness prevails."

But it wasn't all, at least not to the extent it was promised. In

the Obama administration's first year, *The Washington Post* reported in January, more than 300 individuals and public interest groups have sued the White House seeking records—and "in one case, the plaintiff says little has changed since the Bush administration years, when most began their quests for records."

In Harrisburg, the open-government idea was clouded by a bad start. In March 2009—three months after Pennsylvania's new open records law went into effect—Mutter's e-mail Rendell's e-mail saying better "I know that you agencies could and I would be more careful than this. Some agencies, apparently at the direction of the governor's lawyers, are using the Right-to-Know law as a shield with which to block information rather than a tool with which to open records of government."

She decided how the governor's lawyers had instructed representatives of state agencies to not answer her calls and asserted that those agencies openly defied the new law, she concluded if that open-government partner (that Rendell) looked was "shamed by others. Further down [his] chain of command."

Soon then, Mutter says on an interview, she's seen state and local agencies take every great step to keep their secrets. One wrote in response to a records request, "None of your business." Others have (legally) overlooked their denial letters so that requesters can't appeal those denials to OOR. In some cases, the agencies ignored record requests altogether.

In the city, too, the rhetoric of transparency has far outpaced the reality.

GADGETRY

RECORDS OBTAINED BY *City Paper* indicate that the press isn't the only group trying to peer under the city and state governments' lids. Lawyers, corporations, researchers, and others show the Press Media and everyone in between are filing right-to-know requests en masse. For instance, from 2004 to 2008—when the new law went into effect—the number of requests to the state's Department of Corrections shot up almost threefold, from 357 to 946, of those, more than half came from prosecutors, wondering about everything from how often they'll be getting new socks to the name of the cop who shot them.

In theory, strong open records laws empower the little guy—those without the clout of a press badge or the resources to hire a lawyer. "The more scrutiny that we have as the government, the better it's going to behave," says Mutter.

Ed Goggin, the citizen journalist who ran the now-defunct *hadestown.org*, once put it another way: "It's no accident that Philadelphia ranks near the bottom of the country when it comes to jobs and schools... If the public can't see what kind of jobs their officials are doing, officials have no incentive to do a good job."

Both Mutter and Chris DiPaola, the city's head open records officer, declined interview requests. Instead,

see continued on page 17



Illustration by Evan H. Lipson

Terry Mutter, executive director of the Pennsylvania Office of Open Records

KEEP OUT

the administration inferred openness in adopting systems on King County, who will soon depart for a marketing post at Philadelphia Gas Works.

Asked how Nutter has lived up to his campaign promise of open government, Ofers points to the city's new 311 line, PhillyStat— the troubled data-bomb security agencies, which he has made responsible since July—and the fact that the city now places more information online, including contract opportunities and weekly revenues.

"Transparency isn't always, you know, Mr. Mayor, I want to see what's on your desk," says Ofers. "It's often about how you make people feel about their government and how that in turn defines our spirit, so we've taken a very broad approach to transparency. But has the city changed any official policies?"

"No," says Ofers. Of the 30 or so lawyers, city workers, bloggers, reporters and good-government advocates interviewed for this story, almost all congratulated Nutter on making good-faith efforts. However, some argue that openness-as-transparency is merely a distraction.

"People think that just because there's a flow of Twitter information out there, that's openness," says Mitchell. "That's not openness, that's effectiveness."

Indeed, there's a sense among open-government advocates that the city has continued to do the wrong thing, too during Nutter's tenure. They point to the armed security guard who prevented bloggers from entering a budget meeting in 2008, the fact that Superintendent Andrew Korman first refused to disclose the criteria for how 865,000 homes, from blighted areas to the school district's payroll system, lost all but two city employees, and the 2010 budget process, which was downright mysterious compared to 2008, when the public was able to weigh in on budget workshops.

"Philadelphia has gotten worse and worse in terms of 511 [Right-to Know] requests," says Dawn Polk, a former Inquirer reporter who is now an assistant journalism professor at the University of Delaware. For instance, Polk points out, the city recently took down an online database of environmental inspection violations. Also, in 2008, the expanded real-time information on how frequently Philly cops conducted street stops, which revealed the city was performing fewer stops than its own regulations require.

But when she sought this case, then this August, "The city denied law. I was told that looking at that was like letting somebody look at your personal medical records. That [initially] scared me," she says.

"Like most things the mayor talks about, it's been over time. There's a tradition in the city that says you don't put mistakes on writing," adds Leon King, the former Philadelphia Prison System commissioner and current civil rights attorney. He says that city

police and prisons are especially secretive, often citing the investigations should be kept confidential on security grounds. "When I was commissioner, I used to put up a light, say that investigations were sensitive," he says, "they rarely was that true."

Since then, says King, nothing's changed.

WANTON DISREGARD

THERE'S NO CUT-AND-DRIED-WEIGHT to quantify the city's transparency, or lack thereof. Batty looking at the case in which the city is fighting the state Office of Open Records' rulings, we can see what information the city is willing to go to court—and spend taxpayer money—to keep secret.

The records work. What then if the city denies a record request, the requester can appeal to OOR, which then makes a legally binding final determination—it can deny, grant, withhold or disclose the request. If either the city or the requester disagrees with OOR's decision, they can appeal to the Philadelphia Court of Common Pleas and, from there, up the judicial food chain.

Earlier this year, Jonathan Berk, president of the Constitutional Working Trust of Philadelphia, asked for the meeting minutes of the Independence Visitor Center Corp's (IVCC) Board of Directors, on which Nutter sits, for the past six years. Berk suspects that the mayor is cutting deals with his business contacts at IVCC— he notes that Marshall also serves on the nonprofit's board—such as the Duke (This year's state budget allocated \$5 million to IVCC in Redevelopment Assistance Capital Program funds).

The city denied Berk's request, arguing that because IVCC isn't a city agency, the public isn't entitled to know what happens at its local meetings. OOR awarded the city, noting, "The public official serves on a private board in an official capacity; the public has a right to know the extent of that service and his records associated with it."

Instead of heeding OOR's ruling, the city took them to court. (The IVCC is fighting the request, so will "What we don't want to see is to call someone a speaker when people say 'OK, it's not put the mayor on the board because we need more information a public,'" Ofers says.

Then requested related documents, too—the correspondence between the mayor and IVCC's chairman, and records relating to IVCC's supervision of the

City Hall Visitors Center—and was denied.

To block the meeting minutes on its denial, he had suspects. Nevertheless, the city "knows it's supposed to give this information to [Berk], and will lose eventually," says Marshall. "But by taking him to court, it sends a message. You scare other people from having this battle in the future."

That case is currently tied up in the Court of Common Pleas, as a lawyer reporter Jeff Shields' request for the past daily schedules of the mayor and City Council members, which Shields hoped might shed light on private meetings with lobbyists and other public officials. It followed the same course as Berk's request: The city denied Shields, OOR ordered the city to provide the records, and the city appealed.

The city claims it's a safety issue. "The issue of the mayor's daily schedule, including past schedules, would be reasonably likely to result in a substantial and demonstrable risk to the personal safety of the mayor," Police Commissioner Charles Ramsey wrote to OOR.

This excuse, however, is belied by the Nutter administration's own actions: Every weekday afternoon, the mayor's office sends reporters an e-mail detailing Nutter's itinerary for the following day. If there were a legitimate safety risk, one imagines, it would be at those well-publicized appearances, not at private meetings with lobbyists.

Indeed, Polk, who also requested the mayor's calendar, denies they're it, either. She points out that The New York Times published Timothy Wirth's schedule from 2007 to 2009, when he was president of the Federal Reserve Bank of New York.

"That information is public at the federal level, but not here in Philadelphia," says Polk. And then there's the case involving the ACLU of Pennsylvania, which requested records from the Philadelphia Police Department (PPD) on hiring stop-and-frisk practices and officers' interactions with underrepresented demographics. After allowing the ACLU a 30-day extension, PPD simply didn't respond; when the ACLU appealed, OOR ruled the police

department to hand over the information: "For the record, the OOR finds the PPD's behavior is willful and without support for the [Right-to Know Rule]." The state agency wrote into final determination.

PPD simply opposed OOR, but it took the ACLU filing a petition with the Court of Common Pleas for the PPD to disclose those records. Howard Marshall, a board member of the ACLU's Philadelphia chapter, says he's "amazed our agency has open" than the PPD.



Jonathan Berk, president of the Constitutional Working Trust of Philadelphia

KEEP OUT

DISRUPTIVE

AS ONE BARRICADER OF a government's openness as how well it keeps records of, well, records

Asked for the number of subpoenas the city has received, granted and denied since Nutter took office, DPFans declined, saying that many of them are referred and then it's impossible to measure. He offered City Paper to examine what he called a "representative sample" of those requests. DPFans is believed to have a request for the same information about past administrations.

State agencies have figured out how to track this information. Pennsylvania's Department of Labor and Industry, for instance, reports that it received 202 requests in 2008, and 146 in 2009. And COR keeps track of how many people appeal the city's denial — 202 since 2009. (Comparatively, 17 people have appealed Pittsburgh's denials.)

Of the 202, COR ruled with the city 73 times, in 24 cases, COR reversed the city's denial, at least in part — information that included everything from records

of Sheriff's freedom-of-information requests to the School Board's Committee on School Safety about budget requests, amendments and legislative needs. (The rest were either withdrawn, dismissed, misclassified or not pending.)

But those men have don't speak to those who are not bothered to appeal to COR, because they lacked time, were afraid of getting swept up into a costly legal battle, or simply didn't know they could. In at least one case, for instance, the Sheriff's Office failed to inform a requester that he could appeal to COR, though it must do so by law. (Those letters, say good-government advocates, give agencies the upper hand in the appeals process. They argue that to tip the scales, there must be stricter penalties for violating the Right-to-Know law. Currently the court may not award a penalty of \$1,500.)

"This is budget dust for most governments," says Tim Petta, Democracy Rising P's co-founder and president. "It states that to be their open records more seriously report offenders of the law can be fined."

Robert Pincus, executive director of New York state's Committee on Open Government, cautions

other agents of Pennsylvania's law, in particular the provision that allows agencies to deny requests deemed "disruptive."

"It's difficult to draw the line between the person who the government thinks is disruptive and the hero on the eyes of the world," he says. He also cautions the fact that criminal investigations, even decades after they're completed, are not records and public records.

But now it's only part of the problem. After all, the law only lays down the baseline for what governments must do, there's nothing stopping Nutter from ordering his department heads to adhere to the standards of openness or prevent during the coverage.

That bit he hasn't. The Nutter administration, on the whole, insists that the mayor is keeping his campaign promises. "The government certainly isn't trying to obstruct access to any information," Oliver says.

The stack of hundreds of denied record requests warehouse in the 17th floor of that dark Center City skyscraper suggests otherwise.

Jeffrey M. Harris for the Philadelphia Inquirer



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PLUS AND MINUS

There's a sense of immediacy and accumulated time in Bennion's abstract works.

MARK BENNION & ALEX ROSSINI | Through 30 Union Gallery, 2018, Thurs 219-655-1032 mark@unionart.com

► **AN ALMOST-JUNGIAN** series of time and archetypal consciousness links Mark Bennion's paintings and Alex Rossini's sculpture and furniture is adjacent space in Union Gallery. First, and a commitment to the exploration of a singular formal process, revealing to us each artist's conceptual journey.

The lighting in the gallery is as reserved and tight as one would expect, but memory recalls Bennion's abstract paintings in dark settings, illuminated only by bright or dark slats of light. A longtime practitioner of Western Buddhism, Bennion uses a self-invented alchemical process of forced rapid process to construct his paintings. Beginning with a surface of plaster, he uses a variety of techniques, he moves through prescribed stages, including creating the plaster-covered paper before painting the cracked and wet to wood. Some of the products are layered, barely gestured surfaces that continually alternate between additive and subtractive processes.

The resulting layered and textured painting subjects human existence in a complex web. This is a series of interrelated and interconnected. Bennion describes one of his goals in the words of sculptor Hans Nagelsch: "ancient resonance."

Nagelsch's furniture might be an influence on Alex Rossini's graceful, simple, non-functional furniture forms. "Lusk" works, such as a rocking chair, emphasize a pared-down look or ask Lusk shapes reminiscent of brightly polished brass. In "Isolated" pieces, the curved wooden elements suggest a journey to a mental space.

The curved lines, in particular, have a historical resonance, stretching back to neolithic times, through the last century of the 20th century. Alex Rossini's collection of brightly painted Lusk shapes, reminiscent of brightly polished brass, the shape and function of Rossini's Lusk objects underlines an ongoing relationship between the two artists. The collection of Lusk objects has been collected as a collection of power objects. Now they are objects of human unity.

g. rick@unionart.com

RENEE K. KENNEDY
In Lucinda Childs' *Dance*, dancers are juxtaposed with the 1979 video projected behind them.

ALL BY SCOTT



live arts | rings (2010)

THE SINCEREST FORM OF FLATTERY

Lucinda Childs is and always has been the master of maximum minimalism.

By Dani Kasse

In Lucinda Childs' *Dance*, a black-and-white film of dancers dressed in white performing on a white grid projects onto a large translucent screen covering the floor of a stage where a live cast, also dressed in white, simultaneously performs distinct choreography.

The contrast is intentionally precise. But there's one major difference: The film, conceived and created by Sol LeWitt, features the cast from the piece's 1979 premiere, not the young dancers on the stage. "The whole thing could have been real, because we have Sol LeWitt's storyboard," Childs says of the revival. But she likes the contrast. It adds another dimension to the piece. Besides, "People like this reference from 33 years ago."

Three decades ago, dance was moving beyond modern to what would be more postmodernism, but it hadn't gotten there just yet. "We're not so far from it as the 'middle modern,'" says Childs, referring to her influences, many of whom met while participating in the experimental collective known as Judson Dance Theater (1962-64).

Authorities rejected the confines of codified dance and its formal technique. They believed dance need not have a story or be "about" anything at all, as was the custom at the time. Dance could be just movement for movement's sake.

Childs flourished at Judson (which included many dance pioneers, including Trisha Brown, David Gordon, Deborah Hay, Steve Paxton and Yvonne Rainer) and went on to become a leading choreographer in her own right. Her mark of distinction was, and still is, maximum human dance.

"What made her important was the skill she displayed and the interest she generated in manipulating movement patterns with interest, repetition and minimal, subtle, exquisitely chosen variations," says Village Voice dance critic Deborah Jewett. "Her work was very cool."

Some people loved it and found it mesmerizing, and some people wondered, "Is something going to happen? And they had to find out, what was happening was what was happening, and that was what was going to happen. But she kept it so moving complexity."

Childs hasn't had a company for 30 years, and even when she did, she toured more in Europe than in the U.S. "Here in the States, she was in vogue for a time and then she wasn't and now she's having her day," says Nick Stacey, producing director of the Love Arts Festival, which gave homage to Childs with her performances of *Dance* at the National Center for the Performing Arts, in a class as Childs' technique, plus a conversation with Childs and composer Philip Glass. Orlo won't be the same for *Dance* and also collaborated

—COURTESY PHOTOGRAPHY

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Julian Bazar, UNDER THE COVER

THE TAO OF PLOT

> "LITERATURE AND THE world are full of women whose names I've never heard of, even who die in brutal accidents," thinks Julian, as he tells his slightly later a shaggy-dog story about a girl of 17, to distract her from the fact that her mother is quite his teenage boss. "But at least in the world, in life, there are also women who... have a first line in the middle of the sentence and nobody stops to help!"

Julian's stories are the focus of Alexander Zambor's defense, *sinister comic*. The *Private Lives of Trees* (Open Letter, July 20) Zambor reads them in a long night, which starts out with the promise that the book will continue until the mother returns, but then it reads through a single father's warms and unconscious, bumping against the boundaries of a fictional love triangle. The stories *Julia's* and the one he studies have an open-ended, naive simplicity. In their clear lines and resistance to any mediation, they would surely swirl among the moody nihilism of Cohen and possibly and hence that Soviet. Thomas speaks around *Our Tragic Universe* (Glimmer House, Sept. 1) Like Zambor, Thomas is interested in uncertainty, in seeing the most obvious conventional plot after One of the *dead* terms running through *Our Tragic Universe* in the search for a "tragic story" in narrative that reads forward, and because of that resistance can actually show reality.

Thomas is a famously intelligent writer, one who takes together the fragments of hard science into something whole, masterfully heavy and light. But Thomas' perspective on constructing a story's story looks like *Universe* into a metaphysical cleavage. It's a story-quest novel by a metaphysical cleavage. It's a story-quest novel by a metaphysical cleavage. It's a story-quest novel by a metaphysical cleavage.

If that sounds like more of his name than a book's name, it is. As sharp and engaging as Thomas is when he gets into story to story, *Universe* is a bit of a dull moment in the story. One of the parallel stories, fittingly, is a single-paragraph story about a man that becomes so detailed it takes up the whole second of the book. *Universe* is a bit of a dull moment in the story. One of the parallel stories, fittingly, is a single-paragraph story about a man that becomes so detailed it takes up the whole second of the book.

The story's story is a dilemma of a dilemma: choosing which details to pull out to craft a representation of life. The dilemma, then, lies in the experience that is the tool used to transmit it.

The last, on the surface, would seem to pass on the celebration to produce the best of fiction. His characters, most notably in *Richard Yates* (Melville House, Sept. 9), exhibit a world of awareness, with his reading extended descriptions of natural scenes or internal scenes of pleasure, in writing

arts & entertainment

himself to conversation. He often writes on face-to-face and brief scenes of surface things. He's also profile, shamelessly self-promoting, and a mixture of the last's nerve and the first's wit.

But his nerve isn't difficult to read, despite his provocations. With everything flattened out, muffled and smoothed by a certain sort of narrative, the reader winds up on the same cotton-candy scene as *Yates*'s characters. It's like depression. Or like the side effects of powerful antidepressants. Consequently, *Richard Yates* conveys the illusion of general moral authenticity, with one last in a virtual world and the other in a metaphor, needed off by words, dressed in *Universe* Apparel, looking at your life or the world to come to see it.

That may well be *Yates*'s intention, but his style's choice — the lack of effect, the message

Tao Lin is no Richard Yates.

simplicity of detail, the very conversation and chat and text are deployed identically and equally — are so strong and everything that they carry the emotional and narrative weight that his characters want.

Richard Yates uses the dual-protagonist story line as a pair of soft lenses, and it is the two intersections and their love affair with the beyond of a dilemma. This class focus becomes a very simple and straightforward, the last third of the book doesn't do it, with the demanding, controlling boyfriend handling the increasingly automatic teenage girl friend. The feedback between *Yates*'s and its effort, between the salience of trivial conversations and the cruelty they generate, between the book's tale and the story anything but simple. Lin is no Richard Yates here, as his attention to technique and effect, in his production of grotesque, he's actually more of a little Hitchcock. (J. Bazar/Foray.com)

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Stew and the Negro Problem

led by Olex Award-winning Jane and Mark Reddick, this Afro Beatrice exhibit is a must-see, covering for their literary precursors, say humor, and deep emotional resonance, hovering between the divergent worlds of rock and theater.

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live arts | fringe picks

► **NOW SHOWING: IN REAL TO REEL LIVE ACTION 3-O!**



As long as the movie-makes-decides-what-isn't-gone-at-the-scene scene more interesting than what's actually in it, *Conan* Under Production has disconnected. *Now Showing: In Real to Reel Live Action 3-O!* is about new employees on the staff of a nationwide movie distributor in the '90s. In between scenes, actors are well-informed on the *Walking Dead* or *Being and Having* has moved theaters — which *Now Showing* co-creator David Burgess calls "conscience and play." "To add to the theatrical experience, audience members will be able to buy movie snacks from the onstage concession booth."

—Molly Giesel

Sept. 8, 12 and 15-18, 10-11 PM *Walking to the Center*
Frankford Ave., 215-413-1318 *livearts-fringe.org*

► **IN REAL TO REEL LIVE ACTION 3-O!**

► **SPILL**

When emotions run high, they tend to spill out into the universe. *Spill*, directed by Sarah Watersford, expresses anger, fear and confusion through into the body contortions. Using various costumes, action dances and close attacks, creating these feelings while trying to make human connections. According to Watersford, audiences should be on the lookout for "unrestrained, lightning-bolts, broken hearts, disassembled bodies and an absent psychopath."

—Stephanie Jones

Sept. 17, 8 PM *Philadelphia's State of the Union*, 2010
Grove St.

► **IN REAL TO REEL**

► **9 MM OF LOVE**

What would you do to win back the girl you've lost? Jack (Jackie Daniels) goes after as reacting to to admit her (Chris Iliadis) — the only problem is Jack thinks it's a New Age thing, and a code-based thing "the subject is to be the money" director Jack Iliadis says. "It's more about love and code."

—Molly Giesel

Sept. 12, 16 & 20-21, 8 PM *Walking to the Center*
Frankford Ave.

arts & entertainment |

► **CHANGING PLACES**

There are few things as contentious and exciting as change — especially when it comes to those bastions of tradition we call neighborhoods. It's such a rich topic that nonprofit COSMOS has created a cultural initiative: *Change in the Making*. The project has 20 artists in 20 communities — in Philadelphia and abroad — collecting stories and interviews to show areas of local change, dealing with everything from gentrification to health. *Changing Places* is an interdisciplinary dance piece choreographed by Arlene Klotz, is an offshoot of the initiative — a 90-minute performance from 10 participating Philly neighborhoods through dance, visual art and text.

—Julia Salzman

Sept. 12, 12 PM various locations

► **MAN BITES DOG**

► **MAN BITES DOG**



Leslie DeWright has a multi-disciplinary media, with a concentration of her 2010 premiere, *Man Bites Dog*, which asks an uneasy question: What lies this world come to? According to DeWright, America has become fascinated by news that is questionable, however it's — how lively leads to this state of things.

—Stephanie Jones

Sept. 10, 11 and 15, 8 PM *Man Bites Dog*, 10 PM
Grove St.

► **ASUAL ART/WORKSHOP**

► **LET'S FACE IT!**

How do you see yourself? And what does that say about you? Philadelphia's Live Arts Festival's regular self-portrait workshop ponder these concerns. They'll be creating a life story through their own image. You may involve words wrapping a neckline, or a regular figurative self. It could include a personal letter or writing, long-distance. Completed pieces can be taken home, or donated to the collection. Artists interact with each workshop at the project.

—Julia Salzman

Workshops Sept. 12 and 13, 2 PM, 4 PM, 6 PM, 8 PM, 10 PM
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Pat East

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As the work proceeds and equities, forches and stops, the work alternately turns and depends on one on other. They're anxious where they're going. The one to place is place but also apt — C. E. White at the Source.

LOTTERY TICKET

[illegible]

MACHETE | 89

Robert Knapton and Gillian Monaghan's new comedy on the near extinction of a pig line descended within 2007's *Industry* and now on *Comedians in Cars Getting Coffee*. Further evidence of the group are snuffed American. Rancorous group dynamics include pig-worshiping top-bitch women and sniffling every last food and bottle out of the press, a delicious target audience. The movie, which is purposely chewed up and spit out, to look like she been left at the *Movie On Demand* for a decade, begins with *Madhouse* (2004) and ends with *Prohibit* (2004) (a comedy).

to him, being there is with the slanders of his family at the hands of Times & Clarion & all, very fat, a Man, one of the things which of the most paper-thin die-possibilities of a scandal: it is so covered over for later, when a Maester is shown up to get along in Times, has presented a false one right on press, shadowy man Touch is a woman full of it, and he's hard to convince the moving Senator McCaughy (Robert De Niro, having fat, a gold coin so against die-fall, a man of his own kind, built on a stretched border wall. Of course, it's one of his big boys, which leads to Maester's sitting back very, through things, a man in a white to clearing his name. — D.L. Of the River, 2004, Chicago, Ill. — 100 —

WHAT'S LAST DANCER | 69

Shuffled down a road pasted heavily
tensely better in front. In 1960
was taught early life how to adapt
to the culture and the world. But
even then life offered more could have
been possible for the still present
Cult and Revolution to take. The *Times*
Adapted (1960) a satirical novel. Much
East Asian space with the current
and violence in London, where he
played the 1960s. He lived on a
change (under the guidance of
himself) from the 1960s to the 1960s.
The first politics never was
about something good, but the
differences, and when he takes the
time. Doctor Victor Tarnowski's eye
was able to imagine, appearing in a
tall and strong that under his great
moments. — J. H. H. H.

WISCONSIN COLLEGE HISTORICAL SOCIETY

Killer Element: the first half of Jean-François Richet's *Adipichy* follows Frechette as Jacques Morissette tries his best as a surrogate of Algerian rebels throughout a series of robberies and assassinations in Europe, Canada and

the UK. The frenziedly charismatic Vincent Cassel plays Mordane as a star author working non-stop enough to shoot "Vive le Québec libre!" at TV cameras as he walks into custody in Montreal. The movie over provides flash-forward to his outlawed death, a tally Cassel and Favier tell Lucie. Segura are antithesis by a truck full of men, including... *A.A. (1998)*

WILEY-INTERSCIENCE, JOHN WILEY & SONS, INC.

the musical and final part of *Demons*. Strauss' Butler's child hope, Jacques Mironne (Vincent Cassel) as an man who's made every crime as a driver around, constantly in and out of prison, his police partner growing with each break-out. His sense of it grows as well, looking out the others around him, and as a sociological humanist. Matthew Amodeo, even his belly with his kid's presence. He is clearly motivated by professional jealousy he says none of the other *Man of Steel* characters. *Demons* is a system of a system, a chain with which the movie wants little time. *Demons* by *Demons* means, Cassel means logic, an aging man fighting his last honorable outcome. — *A. A. Allen* *BB*

SCALE 107C3-674 | 88

The vibrant gameness of *Head-On* and the world-weary machinations of *The Edge of Heaven* are here registered by characteristically shaggy surrealism into a story you want to believe that a place where pornography hangs out. That place is the *Head-On* itself, a run-down motel owned by Zeno Sa. It includes two sister Adult Foundations and operated for a small community of understanding people who don't mind less than ordinary conditions and have fun. Partly *Head-On* characters, as always, are ruled by uncontrolled passions and irrational impulses, the result of which could be viewed as the theme

left to the machinations of fate. —S.E.
(*What the Future*)

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the agenda
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LISTINGS BY CITY PAGE NO. : SEPTE. 9 : SEPTE. 10

Your to-do list, no matter what you're doing



GIANT STARS with the help of Temple's social worker Harold Hawkins, a group of black gang members created a film fund, 42 years after the creation, is being featured alongside Michael Jackson's Thriller.

THESE PLACES HAVE BEEN VISITED BY THE AUTHOR
IN THE YEARS 1900-1901 AND 1902-1903

1. **Phosphorylation of Serine**

MIGHTY JUNGLE

A powerful little North Philly film gets its long-awaited due. **By Shaun Brady**

THE JUNGLE | Screened Sat., Sept. 11, 8 p.m. ET, Mount College of Arts & Sciences, 200 N. Main St., 235 NGS 4088 thejungle@mc.edu

When the Library of Congress announced the list of films that would be preserved as part of the 2008 National Film Registry, it designated such landmark titles as Michael Jackson's *Thriller*, Susan Sontag's *One Upon a Time in the West* and Sidney Lumet's *Dog Day Afternoon* among the best known 1967 short titled *The Jungle*. Created by a group of African-American gang members in North Philly under the supervision of Temple street worker Harold Hoskins, the gritty, remarkable 12-minute film circulated on the educational market for years, but re-emerged when Secret Cinema's *Silverlake* discovered a print seven years ago. The *Jungle*'s release was a triumph for the film, but it also put the spotlight on the Registry inclusion and launched Secret Cinema's Philly Philadelphia With Love 2009 program. *SecretVideoCenter* will also show the film later this month.

City Paper: Were you surprised at the film's induction into the Library of Congress?

Harold Hinkle: Can you repeat that? Our paper will be in issue

with a favour with Michael Jackson... I never thought that we'd ever get the recognition for what we did, but I know that we had produced something of quality in 1987. I was very happy because that creates a whole new dynamic not only for this film but for America in terms of what young people who don't have all of that so-called legitimate education can do to contribute to their country, as well as to their own communities.

Q: Why do you think there's still such interest in *The Jungle*?

They knew what they had done [and] there was national interest in the fact that a group of young black males who were basically functionally illiterate could produce something of quality.

41 This is, of course, something of an aside.

ates a new
dynamic."

HHH: The importance of this film is to show political leaders that they have to dig deep to have people contribute to the well-being and development of [their] communities. There's so much talent that just gets destroyed that we don't have the capability to understand what young people can contribute.

194: To this day, we really don't know the impact of what this film has made on American society. But there are a number of those smart men who are still alive because of the film that we produced.

(a) *Arachidonic acid*

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WITH BLACK LAMBS

W/27 • **Avishai Cohen**

W/29 • **Sharon Katz** and *The Peace Train*

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MON, OCT 18 | 7:00PM



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portioncontrol
By David L. Katz

PASTA-LOGY

✶ **MY LUSTIEST ENNY** is reserved for the organized Clutter-fier, devoid of fluff and digressions, with brightly labeled books and shelves and knick-and-pottery-containing molecular-catalytic brain architecture that makes up their lives. The people who have boxes containing boxes full of boxes full of chronologically annotated documents. They make a 90-degree angle. Their personality is *Real Simple*. They know where their keys are at all times. They know where your keys are, too.

[illegible]

Of course, the book wouldn't be as useful if it were all OpEdtastic and so practical that, that's why it is so wonderful that Kennedy's writing is as conversational as it is didactic — it's got a charming knack for weaving history and current events into his rapses, which range from honey speculation on potato growth to the historic debate of parents ("you believe"). A lighter specialty find calls for fresh-herbs-and-citrus-and-dandelion. "The starting diversity we wonder at in the watershed is no modernism; it's pre-19." writes Kennedy as someone belatedly by Hildebrandt's full-page illustrations, which could be examples for magazine layouts if they didn't so strongly resemble master chefs' menus and by the *Merch* by Jill.

Cookbook traditionalists accustomed to pinball photo spreads might not like the categorical approach of *The Geometry of Plants*, as it casts a nearly scientific eye on a food synonymously with stuffed-city but looserword. Yet Gray and Hildebrand deserve praise for systematically stripping the markers apart and Sunday Gray tradition down to reveal its beautiful and nutritious roots.

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FOOD SALADING: Tweet chat David Currenigham, owner and head chef of salmon three ways for this luxurious treat.

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Conclusion

CLOTHBOUND

The natty Tweed dresses up local seasons cooking in one hell of a suit. **By Adam Erace**

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[illegible]

My mom, a florist for 30 years, should see these blooms. Piled into tall vases on the rear bar and short ones framing the smoking staircase, the exotic flora defied my botanical proficiency, leaving me bereft of all classification but "fancy exotic blooms" and "Oh."

Reprinted from the volume *Star movement on Jovian Plan.*

Banquets mount Towel's debts like a siren song. Clearly, he's overstayed his welcome, and good on this Philly-by-the-sea. The metaphor-dinner's worth the money must cost him six times the most expensive entrée in \$25 lobster (Cable salad), or at least as much as the most costly eat the owner spotted during one dinner service. That warm summer evening, Jay Langner headed the greasy-but-not-in-the-way menu in Labor Day whites fluffed around the room like specters just under French, smooth. The host in Margate, smooth, smooth, Huntington Valley. Everyone seemed to know someone on that sleek menu, cables like mirth.

It would look like a chaotic jumble in the French kitchen, if it became *Macchiamo* for a cat, the Hotel Les Macchiamo in Miravalles. The cat's since sold, but its spirit *de corps* lives on in this less glamorous locale, like a temporarily defunct and machine-the-best-of-its-kind.

But under this glossy street lark one very unexpected attribute: earnestness. Beneath the stylishly glam blues and

Second, 33-year-old David Changalingwa, who's been the chief bookbinder's and less recently worked at New York's La Brea and Longmire, has the most heart-felt of culinary intentions. He refers to his purveyors as "kitchen," as in "the little who makes the honey up the wall from my house" or "the nice little who makes the pigs for the kitchen and the pork shop." If you meet these men, on the bottom of the menu, where they're all honored in an elegant, four-course feast, these are the food discoveries, in a sense, that

...continued on page 18



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